

THE
MUSICAL WORLD,
A WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

To know the cause why music was ordained,
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

DEC. 1, 1837.

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THE GREAT SINGING-MASTERS OF ITALY.

[The few great Masters of the grand Italian school of song, are rapidly disappearing. When they shall have departed, their style and excellent qualities will be but matter of tradition; for with them will vanish all that remains of this school of art;—a school which produced Farinelli, Caffarelli, Pacchiarotti, Crescentini, David, Marchesi Viganoni,—a Mingotti, Banti, Silva, and a Grassini. Those who remain are few in number, and of them we purpose to supply our readers with some biographical sketches, derived from authentic sources; and we cannot do better than commence with Crescentini, the Nestor and prince of song.]

GIROLAMO CRESCENTINI.

Girolamo Crescentini, the soprano singer, was born of respectable parents, in the year 1766, at Urbania, in the neighbourhood of Urbino in the papal states. When eleven years old, he commenced his musical studies in his native village; and in the following year was sent by his father to Bologna, to receive instruction in music, and in singing especially. Here he was articled to the maestro Lorenzo Gibelli, who was bound to furnish him, for the space of six years, with board, lodging, and musical instruction. Gibelli, however, having observed the rapid advances of his pupil, at the end of the fifth year procured him an engagement at the Roman theatre, to perform the female characters; no women being allowed at that time to appear on the stage at Rome.—Having made a successful debüt, the manager engaged him as prima donna for the approaching carnival. Having returned to Bologna, that he might fulfil his contract with Gibelli, he there found the offer of an engagement as primo soprano at the Leghorn theatre for the approaching Spring season. He accepted this proposal, and shortly afterwards removed to Leghorn; when he was greatly surprised to find, upon his arrival there, that another primo soprano had been engaged, and that he was consequently compelled to accept a very trifling remuneration, and sing alternately with his rival. Here, however, it was his good fortune to meet with so much success, in Cherubini's newly-composed opera of 'Artaxerxes,' that his associate, although an artist of

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great ability and theatrical experience, was obliged to make way for the singer of nineteen years only.

This fortunate event procured for him an engagement for the summer season at Padua, when he met with most decided success in Sarti's new opera of 'Dido.' The manager of the Venetian opera, who was present, immediately offered him an engagement for the carnival season of 1785, where he sang in Mayr's opera of 'Telemaco,' and in the 'Armida' of some other composer; and in the following summer he sang with great effect in 'Il Ritorno di Bacco dalle Indie,' composed by Tarchi.

In the autumn of this year he visited London, where he resided sixteen months, and was received with most rapturous applause in Sarti's 'Giulio Sabino,' and Cherubini's 'Artaxerxes.' At the age of twenty-one, he returned to Italy, and appeared on the Milan boards in the carnival of 1787, in Tarchi's opera of 'Ariarti,' with extraordinary success. In the following year he sang at Turin in Cimarosa's 'Voldimerio,' and the two years following at the St. Carlo at Naples, in the operas of Paesiello, Guglielmi, &c. The former composed his 'Catone in Utica' and 'Fedra,' and the latter the oratorio of 'Debora e Sisara,' expressly for Crescentini.

On the carnivals of 1791 and 1793, he sang at Rome, at the Teatro Argentina, in Andreozzi's 'Morte di Cesare,' and in Nasolini's 'Semi-ramide.' In the intervening period, at the other theatres of Italy; among these, once at Padua, where Andreozzi composed his 'Amleto' for him, and twice at Genoa, in Cimarosa's 'Olimpiade,' in Sarti's 'Giulio Sabino,' and in the operas of Zingarelli. The latter composed for him at Venice, in 1794, the opera of 'Apelles e Campaspe,' as also at Milan his 'Romeo e Giulietta,' which proved highly successful. At Venice, in the carnival of 1796, Cimarosa composed his 'Orazi e Curiazi' expressly for him; and in this he made his appearance at Vienna, in the spring of 1797,—and returned in the carnival of that year to Venice, where he appeared in the same opera, as also in Zingarelli's 'Meleagro,' written for him. At the termination of the carnival, Crescentini proceeded to Lisbon, where, though his engagement was for one year only, he gave so much satisfaction, as to receive engagements for the four years following. At Lisbon, the operas in which he principally performed were, Sarti's 'Giulio Sabino,' Zingarelli's 'Romeo e Giulietta,' Cimarosa's 'Olimpiade' and 'Orazi e Curiazi,' in Paesiello's 'Giuochi di Agrigento,' in Nasolini's 'Cleopatra,' Gluck's 'Orfeo,' Salieri's 'Azur,' in Federici's 'Zaira,' Leo's 'Ines de Castro,' all of which were most favourably received, while the Court and the public seemed to vie with each other in bestowing marks of regard upon the singer.

Having returned to Italy, he sang for the fourth time at the Milan theatre, in the carnival of 1804, in Mayr's 'Alonso e Cora,' and Federici's 'Ifigenia,' (both having been newly composed for him) as well as in 'Romeo e Giulietta;' in the following summer in the newly-opened theatre at Piacenza, on which occasion Mayr's newly-composed opera, 'Famori, ossia l'Eroe delle Indie,' and the 'Orazi e Curiazi,' were performed. After this he gave thirty performances at Vienna, in the operas of 'Giulio Sabino,' 'Alonzo e Caro,' 'Orazi e Curiazi,' and

'Romeo e Giulietta,' to the delight of all who witnessed them. During this engagement, he was publicly crowned upon the stage, and received from the Emperor the appointment of singing master to the imperial family, with a pension for life. This honourable appointment decided him in his choice of a residence for the remainder of his life. But when the French, in 1805, took possession of that city, Crescentini found himself compelled to accept Napoleon's invitation to follow him on his return to Paris, and to take service in his court at a high yearly salary. Crescentini had no other alternative than to yield to this demand.

During his residence at the French Court, Napoleon overwhelmed him with presents and honours; having once, during his performance in the 'Orazi e Curiazi,' presented him with the order of the Iron Crown on the boards of the theatre. In the year 1813 he left Paris for Bologna, with the intention of ending his days in that city; but in 1825, a *petit amour* is said to have induced him to remove to Naples. Here he received from the late king, Francis I, the appointment of Director of the Singing in the Conservatorio of that city,—an appointment which he still holds.

Crescentini, who in his youth had studied counterpoint, has published several ariettas for a soprano voice, as also a number of chamber cantatas, airs with full orchestral accompaniments, and a numerous collection of solfeggi, which are known and practised in almost all the great vocal schools of Europe.

A COMPARISON OF CELEBRATED ORGANS.

To the Editor of the Musical World.

SIR,—May I request the insertion in your valuable journal of the accompanying table, showing the number of pipes to each note, double and unison stops, &c. in the large organs at St. Sulpice (Paris), Weingarten, Haerlem, Birmingham, and York. I beg to premise that the stops of the pedal have for the present been omitted, as I presume you could scarcely afford space for such an addition. Your readers must not imagine that because the Birmingham organ has only 42 pipes to each note, and the Weingarten 108, that therefore the latter is proportionably the more powerful. The peculiarity of the German organ, is its brilliancy, which is finely opposed to the depth of the pedal, and from the following table it will appear that this effect is produced by the admirable balance preserved between the double and unison stops and the compound, or sesquialtras and mixtures. The publication of this statement may probably suggest to our builders some emendations in their present plan, which is decidedly objectionable so far as concerns the division of the stops. The great organ, in England, usually forms *the organ*—the choir and swell organs being commonly small, of no relative power to the great, and, from the absence of chorus stops, ineffective and powerless. The choir organ at York has no compound stop, although it possesses five unisons; the same remark applies to the swell organ at Birmingham. From the valuable suggestions made by M. Mendelssohn, I am led to understand this defect in the Birmingham instrument will be remedied. The absence of a double diapason in the York organ is much to be deplored; and the advantage which that at Birmingham derives from its two double diapasons is surprising, and will ever place it far above the York organ in grandeur and sublimity of tone. I

believe no blame attaches to its justly celebrated builders. I send you the details of the Hamburg, Doncaster, and Franckfort organs, and also those in St. Paul's; St. James, Bermondsey; St. Edmund the King, Lombard Street; Christchurch, Newgate Street; St. Saviour, Southwark; and the Leeds.

I am, Sir, your obedient humble servant,

London, 27th Nov.

R. V. R.

DOUBLE STOPS.					
<i>St. Sulpice.</i>	<i>Weingarten.</i>	<i>Haerlem.</i>	<i>Birmingham.</i>	<i>York.</i>	
Stop Diapasons 1	Stop Diapasons 1	Stop Diapasons 1	Stop Diapason 1	None.	
2	2	Open Ditto .. 2	Open Ditto .. 2		
3	Open Diaps... 3	Trumpet 3			
4	4	Bassoon 4			
Open Diaps... 5					
6					
RANKS OF DOUB. STOPS } 6		4	4	2	0
UNISON STOPS.					
Diapasons.... 1	Diapasons.... 1	Diapasons.... 1	Diapasons.... 1	Diapasons.... 1	
2	2	2	2	2	
3	3	3	3	3	
4	4	4	4	4	
5	5	5	5	5	
6	6	6	6	6	
7	7	7	7	7	
8	8	8	8	8	
Trumpets 9					
10					
11		Trumpets .. 10			
12		11			
13		Oboe 12	Trombone .. 12		
14		Bassoons.... 13	Trumpets .. 13		
15		14	14		
Cremonas .. 16		Cremona 15			
17		Regal 16			
Bassoons 18	Trumpets .. 17		Cremona .. 18		
Oboe 19	Oboe 18				
	Cremona 20				
	Unison Flutes 21				
	22				
UNISONS.... 19	22	16	18		
PRINCIPALS, OR OCTAVE UNISON STOPS.					
Principals.... 1	Principals.... 1	Principals.... 1	Principals.... 1	Principals.... 1	
2	2	2	2	2	
Clarions..... 3	3	3	3	3	
4	4	4	4	4	
5	5	Clarions..... 5	5	5	
6	6	Cornos 6	6	6	
	Clarions..... 7		7	7	
	8		Clarions 8	8	
			9	9	
PRINCIPALS.. 6	8	6	9		
FIFTEENTH STOPS.					
Fifteenths.... 1	Fifteenths.... 1	Fifteenths.... 1	Fifteenths.... 1	Fifteenths.... 1	
2	2	2	2	2	
3	3	3	3	3	
4	15th Reed, or Octave Clarion 4	4	4	4	
		Reed, or Octave Clarion 5	5	5	
FIFTEENTHS.. 4	4	4	5	7	

FIFTH STOPS.					
Quints 1	Quint, none. (united with 15th and Tierce.)	Quints 1 2	Quint, none.	Quint, none.	
QUINTS..... 1	0	2	0	0	
TWELFTH STOPS.					
Twelfths 1	Twelfth..... 1	Twelfths 1	Twelfth..... 1	Twelfths 1	
2		2		2	
		3			
		4			
TWELFTHS .. 2	1	4	1	2	
OCTAVE TWELFTHS, OR LARIGOTS STOPS.					
Larigots 1	Larigots..... 0	Larigots 1	Larigots 0	Larigots.... 0	
LARIGOTS 1	0	1	0	0	
TIERCE STOPS.					
Tierces 1	Tierces 0	Tierces..... 1	Tierces, none	Tierces, none	
2		2			
3					
TIERCES 3	0	2	0	0	
COMPOUND OR CHORUS STOPS.					
Ranks	Ranks	Ranks	Ranks	Ranks	Ranks
Cornets..... 5	Cornets 8	Cornets 4	Sesquialtras 4	Sesquialtras 4	
5	4	4	3	4	
5	Sesquialtras 8	Sesquialtras 3	Mixtures .. 3	Cornets 5	
5	4	3		Mixtures .. 3	
5	Mixtures .. 20	2		3	
Sesquialtra 5	12	Mixtures .. 10			
4	12	8			
Mixtures 9	12	6			
5					
RANKS 44	80	40	7	19	
TOTAL.					
Doubles 6	Doubles 4	Doubles 4	Doubles 2	Doubles 0	
Unisons 19	Unisons 22	Unisons 16	Unisons 18	Unisons 24	
Principals 6	Principals .. 8	Principals .. 6	Principals .. 9	Principals .. 10	
Fifteenths 4	Fifteenths .. 4	Fifteenths .. 4	Fifteenths .. 5	Fifteenths .. 0	
Quints 1	Quints..... 0	Quints..... 2	Quints 0	Quints..... 7	
Twelfths..... 2	Twelfths.... 1	Twelfths.... 4	Twelfths..... 1	Twelfths..... 2	
Larigots 1	Larigots 0	Larigots 1	Larigots 0	Larigots 0	
Tierces 3	Tierces 0	Tierces 2	Tierces 0	Tierces 0	
Cornets, &c. .. 44	Cornets, &c. 80	Cornets, &c. 40	Cornets, &c. 7	Cornets, &c. 19	
80	120	79	42	62	

THE MUSICAL SERVICE AT THE METROPOLITAN CATHEDRAL.

(From a Correspondent of the *Times* Newspaper.)

MUSIC for the sanctuary, has not of late years received its due encouragement, while compositions for the theatre and the chamber have found no lack of patronage; and it surely behoves deans and chapters generally, as the trustees and conduits by whom the fair beauty of God's holy temples is to be preserved and transmitted to after ages, to look seriously to this matter. The Church must be preserved through the affections of the people, and its services are to the great mass the only medium by which those affections can be held fast. It is notorious that in many cathedrals the dignitaries have possessed themselves of the lion's share, and that the choirs have been unjustly deprived of the means whereby alone their respectability and character could be sustained; the natural result has been an "alacrity in sinking" in the one, in the same ratio as the alacrity in rising has been observable in the other. Would not, for example, a yearly contribution of 3 or 5 per cent. on all the incomes of the dignitaries beyond £800. a-year be well invested, if the affections of the people can thereby be purchased? Let me respectfully entreat the heads of cathedrals to consider this suggestion, and to credit me when I affirm that an efficient and well ordered choir will ever be found as one of the strongest supports of their rights and possessions. From the purse so annually collected, not only might the choirs be restored to their pristine

state of excellence, but men of exalted musical talent might be offered a remuneration sufficient to induce them to direct their attention to ecclesiastical composition; in which case successors to our Tallises, our Gibbons, our Blows, and our Boyces, would not be wanting; but such is the miserable condition of our metropolitan choirs in this respect, at this present moment, that if the organist, or any gentleman attached to the churches, were desirous of producing an anthem on which much labour had been bestowed, he could not effect his object until he had actually employed and paid a copyist from his own funds for preparing the parts to be used in the service. Surely this state of things cannot, in justice to the deans and chapters, be allowed to continue.

But reverting to the service at St. Paul's, it is certain that a gradual change for the better has been of late perceptible, and though to the dean and chapter and the precentor the merit of its initiation is to be ascribed, yet it is due to every member of this establishment (be he of the minor canons or the choir), to state that all have contributed most zealously to raise the service to its present state of comparative excellence. The improvement in the singing boys is remarkable, as well in conduct as in proficiency, and reflects credit on their pains-taking master; in short, slovenliness in the performance of the service has given place to order and decency; careless demeanour, to a deportment befitting the holy temple; listlessness to fervour.

ELEMENTS OF ENGLISH VOCAL MUSIC.

SIR,—From the several notices with which you have honoured my former lectures in your publication, I am induced to request the favour of your insertion of the following statement, avowing my immediate object in the ensuing course at the Music Hall, Store Street;—viz. to make known for general use, preceptory, and other matter, appertaining to the art, and for its advancement, as an unexceptionable public entertainment, and a highly prized accomplishment in private society. I therefore profess, in the first instance, to explain to my auditors, for practical application, the chief elementary principle which I have employed during my professional life as a singer and a teacher, and by which I maintained my station, and acquired my present small independence—the distinct and just enunciation of words in singing. I show this principle to be derived from the highest literary and critical authorities, and to be equally applicable to every class of vocal performance, by systemizing and reducing to practice critical remarks, as the elements of vocalization, combined with those of rhetorical delivery: which combination has been talked of and written about by many, but has not been, hitherto, made available for practice. I need not go farther than to the musical reports of our periodical publications, for opinions and facts on which to establish my elements; in the explanation of which I shall hold no reservation, but make a public offering of them, for the use of all, professors as well as amateurs. I have no view to extend my professional emoluments, by academies to teach numbers by steam, or to multiply publications on the subject; my purpose will be answered, if I am allowed the credit of promulgating principles which shall be acknowledged original in their application, and of general utility: and to these principles I take the liberty of calling your attention, on the presumption that they must prove of interest to the literary community; because the general adoption of them would be the means of substituting good poetry—or, at the lowest, sensible words—in place of those unmeaning lyric productions, which have called forth the animadversion and censure of every periodical critic. I am bold to assert that there is no deficiency of musical talent among English composers; but their works have been too frequently deteriorated by inefficient poetry in the composition, and by false accentuation and inarticulate delivery in the performance. The elementary principles which I shall offer are calculated to remove these defects; consequently, both singers as well as composers would

be benefited by their adoption; and the efforts of both would be appreciated by the public, whose entertainment would be increased by the same means. They are alike applicable to every species of vocal music: that of the chamber, of the drama, and of the church,—to the psalmody of which they are peculiarly adapted to effect the long-required improvement, and which proposed application has been honoured with the highest ecclesiastical cognizance and approval. In my own performance, assisted by that of my pupils, I propose to illustrate and prove the efficacy of these elementary principles. If entertainment to my auditors should result from those illustrations, I shall rejoice in the circumstance, though secondary to my chief object.

I have the honour to be, SIR, your obedient Servant,

74, *Dean Street, Soho, Nov. 1837.*

T. PHILIPPS.

P.S. That not a doubt may remain of my actual intentions, I submit to your judgment the detail of my system, which you will, if you think proper, subjoin to the foregoing communication. I show the primary application of my elementary principles to the syllables of the solfeggi exercise, in order to establish a given and unalterable pronunciation of those syllables (seven in number) which, by this treatment, become standard sounds of reference for the orthoepy of words and phrases, instead of being, as heretofore, considered mere unmeaning syllables to carry musical notes. I illustrate this practice, in the first instance, by easy songs with simple poetry, and also by unaccompanied ballads; producing this inference—that merely as much of time and attention to proper accentuation and expression, as are necessary to give a table-song with pleasing effect, would, if applied to congregational singing, go far towards amending the illiterate and unmeaning delivery of our psalmody, which has been so long and justly complained of. I next proceed to apply my principles to specimens of the highly reputed ancient compositions, and to show that even those may be improved in performance, by making the length of the note agree with that of the syllable; omitting superfluous repetitions; and substituting words or passages in the poetry, for those which may be found obsolete or gross in the original copy. If the specimens, as subjected to this process, not only retain their effects, but even show them, by those principles, as heightened in performance, their position, as elements of the art, is established by the illustration. These illustrations, in regular progress, lead me to the music of the church, and to which subject I devote a whole lecture, exemplifying the admitted defects of the old psalms and hymns, and applying the preceding principles for their improvement, in accentuation both of words and music; in order to present these compositions as subjects, not only for congregational singing, but for sacred musical performance. I next produce some original hymns, the lyrical compositions of a minister of the church, and who is also a writer of high literary estimation, as examples of productions calculated, by their doctrinal subjects and musical effects, alike for the public service of the church, and also for private social recreation. In my following lecture, I exhibit the application of the elements to specimens of oratorio, or sacred dramatic music; and which, I trust to show, have never been performed with sufficient attention to proper accentuation and rhetorical delivery. From the sacred drama I proceed to that of the theatre, illustrated by specimens of operatic composition, foreign and English, in comparison, with which I occupy the last lecture, and conclude my course.

The above, Sir, is a brief summary of the elementary principles I would propose, and their application. Having proved their efficacy in my own practice, it is my wish to transmit them, previous to my final retirement from professional life, fully explained and exemplified in practical application for the benefit of others; as most efficient for cultivation of every grade of vocal talent, and for the establishment of A TRUE ENGLISH SCHOOL OF VOCAL MUSIC.

FARTHER PARTICULARS ABOUT "MAD TOM."

SIR,—At last I have been able to discover the composer of the song 'Mad Tom,' that has hitherto been attributed to Purcell; it is to be found in a collection of "Choice Ayres, Songs, and Dialogues," in folio, dated 1675, and it is the composition of HENRY LAWES. Farther confirmation of this is to be found in Sir John Hawkins' edition of Isaak Walton's Angler (p. 72) as follows:

"*Coridon.* I will sing a song if any body will sing another: else, to be plain with you, I will sing none. I am none of those that sing for meat, but for company; I say 'Tis merry in the hall, when men sing all.'

"*Piscator.* I'll promise you I'll sing a song that was lately made at my request by Mr. William Basse;* one that had made the choice songs of the 'Hunter in his career' and 'Tom of Bedlam,' and many others of note."

Sir John Hawkins adds in a note, "This song beginning 'Forth from my sad and darksome cell,' with the music to it, by Henry Lawes, is printed in a book, entitled Choice Ayres, Songs, and Dialogues, to sing to the theorbo-lute, and basse-viol, folio, 1675; and in Playford's Antidote against Melancholy, 8vo. 1669."

With respect to the title given to this tune in the editions of the "English dancing-master," in all probability this was one of the songs sung in a masque before Charles I., by one of the Inns of Court, hence the title the "Graies Inn Maske."

With respect to Mr. Chappell's reply to some observations of mine on his first letter; have the kindness, Mr. Editor, to refer to that letter and read his assertion, "Nor is all the latter part by George Haydn (for I have the original copy of his song now before me.)" Any one with the least grain of sense would understand by this statement, 'the original copy,' that Mr. Chappell meant a copy of the first publication of this song. Then he goes on to state "that the concluding movement in six-eight time, is by some other hand." I knew by Mr. Chappell's mentioning six-eight time, that this part of an *original copy* he had not got, and that Mr. Chappell had come to the conclusion that the six-eight movement was composed by some one else: hence my inference and statement about the mode of printing, &c. without my *quoting from memory*. Now Mr. Chappell admits in his answer that the copy from which he quoted was Dr. Clarke's, who had put it into six-eight time: really, Mr. Editor, this admission of Mr. Chappell's does not tally with the words *original copy*; and his statement of the concluding movement being by some other hand was an assertion without any proof whatever.

I remain, &c.

JOSEPH WARREN.

MUSIC IN PARIS IN 1837.

[Edin's Musical Sketches, MS.]

POLITICAL convulsions in France have always been productive of much temporary evil, alike detrimental to the interests of art and artists; and the Revolution of July 1830, with its immediate consequences, has no agreeable associations in the minds of French musicians. The revolutionary artist who fought bravely for the people's rights, little thought

* No doubt a fictitious name, "Mad Tom" being written for a bass voice.

of his own; and at one fell swoop, Charles the Tenth lost his crown, and the musicians of France their independence! Previous to these events, the French enjoyed places and emoluments which the stability of the petty courts of Germany, undisturbed by political changes, yet bestow on a numerous and talented class of chapel-masters. The pensions, after stated periods of service in the royal theatres, are no longer the honourable retreat of the practical musician,—the concerts at court no longer a lucrative employment for the élite,—and the distinction of once being a member of the Royal Chapel Choir, is superseded by the less substantial, though equally honourable one, of being decorated with the red ribbon of the *légion-d'honneur*. The remuneration which enabled musicians freely to pursue the impulse of genius, in the certainty of being provided against the vicissitudes which too frequently accompany the old age of artists, is now withheld; and learned theorists, buffeting with the quacks of new-fangled systems, now wholly unprotected, are but little encouraged to devote their energies in advancement of science. The elaborate treatises on almost every branch of music, which were produced under the patronage of the former dynasties, now form the standard of most schools in Europe, and to the honour of France, have raised an enduring monument for the research and science of the professors then under its protection. The reaction of the times will probably restore the arts to a healthier condition, and the mooted question of restoring "Pensions," begins now to cheer the almost blighted prospect of the French musicians.

One melancholy instance of the want of sympathy of a people's government, will suffice to show the state of the intellectual and more elevated branch of art under the new *regime*. There flourished, previous to the Revolution in 1830, an institution for the classical vocal education of youth of both sexes, under the sole direction of Chorón. Trained in the exercise of singing the ecclesiastical compositions of the old Italian and German masters, also the fugues, and other compositions of Bach and Handel, there was every hope of reviving a taste in France for a style of music which the "sensuality" of the age had long and wantonly despised or neglected. The periodical performances of nearly one hundred voices, were attended by a numerous host of men of genius and learning, and the vigour, precision, and confidence, in taking up the points of fugue, satisfied every one of the soundness of the principles inculcated by the director.* It was at one of these exhibitions I heard, in company with Rossini, 'Alexander's Feast,' sung in Italian: in justice to the Gran Maestro, be it said, he was most liberal in his expression of delight at Handel's choruses—"Stupendous effects" was the last exclamation I heard from his lips: this is honest and more than some persons would credit of the voluptuous melodist. Alas! poor Chorón; the infuriated political antipathy of the revolutionists to an institution identified partly with religion, marred his prospects for ever; and by the refusal of Government to continue its support, this amiable benefactor, who, in the goodness of his heart, to extend the purposes of the Academy, had exhausted a private fortune, scarcely outlived the destruction of his divine temple, but sank overwhelmed with grief, pennyless, forsaken—broken-hearted! *Gloire à la France!*

* It was during my studies with Fétis, that Clara Novello, under his influence, was placed in Chorón's academy, in which she remained until the Revolution, and its annihilation.

CONCERTS.

THE MARY-LE-BONE LITERARY AND SCIENTIFIC INSTITUTION.—The music class of this institution gave their third concert of the season on Thursday evening last, and procured the services of Misses Fanny Wyndham, Deakin, Rainforth, and Mrs. Seguin; Messrs. Seguin, Fraser, Allan, Purday, Begrez, &c. in the vocal department. The solo instrumentalists were, Messrs. Benedict, Chatterton, Richardson, and Mori, jun. assisted by a powerful band. We have not space to particularize each performance; indeed if we were to do so, we might fill a column, considering the immoderate length of the programme, which the audience appeared fully to feel, as the greater part quitted before it was finished. Suffice to say, that the pieces generally, went well, and that Miss Wyndham, in 'John Anderson my Jo;' Mr. Seguin, in 'Gentle lady;' and Mr. Richardson, in his flute fantasia; were encored.

THE MELOPHONIC SOCIETY, had its first meeting last Thursday, when the 'Creation' of Haydn, was performed by a very excellent instrumental band, and vocalists, both vocal and choral. If the career of this society keep pace with the start it has made, there can be little doubt that it will eventually become an influential institution.

PROVINCIALS.

MANCHESTER. (Concert Hall.)—A private concert took place on Wednesday evening, in last week. The engagements for the occasion were, Miss Grant, of the Queen's Theatre; and a Mr. Haywood, a violinist, from Wolverhampton. The concert commenced with Mozart's grand symphony in E flat, the performance of which was admirable and effective. The andante was fully equal, if not superior, to anything we have before heard from the band. There was a care and a pains-taking throughout, alike creditable to all.—Miss Grant's song ('Cease your funning') was not judiciously chosen for her *débüt*. This lady possesses a rich soprano voice, of considerable compass and power; with a freedom and flexibility in execution, which, with diligence and study, may enable her to attain considerable eminence. Her intonation is admirable, and her enunciation neat and expressive. Mr. Haywood's solo was the 'Carnival of Venice,' à la Paganini, accompanied on the piano by Mr. Wilkinson, after an introduction alone. Of Mr. Haywood's choice of music on this occasion we cannot say much, except that it was unworthy of him, and particularly so for his first appearance. His performance of this piece, containing many of the most difficult passages, with the usual interspersions of harmonies, pizzicato notes, rapid alternations of the harmonies and double stops, was distinguished by a facility and ease which evinced a command over his instrument truly astonishing. Nor was it a mere display of skill; it was pleasing and effective. We regret that we cannot speak in equal terms of his tone: it was thin, and occasionally wiry. But we suspect his instrument is much inferior to his talents. Miss Grant's 'Non più mesta,' was much better chosen than her first piece, though now sung by nearly every lady who sings at all. She was warmly applauded, and encored. Cherubini's overture to Lodoiska, was exceedingly well played.—Miss Grant's singing of Lee's ballad 'Bells upon the wind,' was pleasing and expressive. Mr. Haywood was entirely unaccompanied in his second solo. In style of music it very much resembled his first piece, and was equally creditable to his talents and acquirements. Perhaps in this solo he displayed more of the facility and certainty with which he alternates a half phrase in harmonics. We may also refer to the pizzicato harmonies, interwoven with the melody, which was simple, and obviously written for the purpose. The passages were, however, difficult, and were

executed with great ability. He received a unanimous 'encore.'—Rossini's overture to 'La Cenerentola' was played with the spirit, precision, and effect, which marked the other performances of the band; and the reception given to it was highly flattering. Altogether this was a very excellent concert, and appeared to give general satisfaction.—*Manchester Guardian*.

MANCHESTER.—Messrs. Mori, Thalberg, Miss Fanny Woodham, and Mr. Parry jun. attracted a large and respectable audience in the Theatre last Monday evening. Of the four performers, Miss Woodham was the only stranger to a Manchester audience. She possesses a fine soprano voice of considerable power, sweetness, and compass, and has much of that flexibility, and that evenness and roundness of tone, for which the Italian *artistes* are generally remarkable. She is decidedly a promising singer, and with care and attention will advance rapidly to the head of her profession. Mr. Parry jun. sang the Scotch ballad ('The old kirk yard') very sweetly. His voice is not more powerful than when last we heard him, but in other respects we think he has improved. We venture to suggest to him the advantage of singing more from the chest, and less from the throat. By pursuing this course his voice may not be so decidedly a bass; but it is worthy of consideration whether or not it is better to possess a good and efficient *barytone*, than a bass deficient in power and depth. Our opinion as to M. Thalberg's extraordinary talent as a pianist was given on the occasion of his first appearance at the gentlemen's concerts, and has been very generally quoted and approved of both by the newspaper press, and the various Musical Reviews. We have again had the advantage and pleasure of hearing him, and see no reason to depart even in the slightest degree from the terms of that notice. Both his piece from 'Les Huguenots,' and the one he played at the Concert Hall, from 'Mosè in Egitto,' perfectly electrified and amazed the audience. At the conclusion of the latter the shouts of applause were deafening, and before silence could be restored he was obliged to appear again and repeat the 'Preghiera,' which comes in towards the conclusion of the piece. Mori played two solos in his own beautiful and chaste style, and a *duet concertante* with Thalberg. His "double stop playing" and "staccato bowing" were the very acme of neatness and precision; and though he is a *quieter* player than De Beriot, and does not produce quite so powerful a tone, he is not to be surpassed in point of richness and beauty. Mr. Parry's best effort was his 'Buffo trio Italiano,' which was very clever, and amusing. His imitations of Ivanhoff, Tamburini, and we rather suspect Miss Fanny Woodham, in 'Son vergin vezzosa,' were excellent, though the lady's voice was beyond his reach. The concert altogether was excellent, and we think Mr. Mori has no reason to regret his speculation.—*Manchester Courier*.

YORK CHORAL SOCIETY.—Last week, the fourth anniversary concert of this society was performed in the Festival Concert Room, before a numerous and very respectable audience. The first part consisted of a selection from Mendelssohn Bartholdy's oratorio of 'St. Paul,' which, much to the credit of the zeal and industry of the society, who have for some time past been diligent in its practice, was performed in a very respectable manner. It would be unfair to submit an effort of this kind to the rigidity of criticism, the attempt to gratify the public by introducing so rich a novelty, was, however, very properly acknowledged in the applause awarded to the performance. The second part consisted of a pleasing selection of lighter music. The last song was Neukomm's 'Hurrah for Merry England,' which was sung with much spirit and taste by Mr. Reader, and which gave occasion to the audience to display a burst of feeling of attachment to the Queen of a very impressive kind. At the words 'Hurrah for Victoria of England,' a simultaneous round of applause broke forth, and as the song was sung with a chorus, many among the auditory joined in the concluding one; and the call in the song for

"Three cheers for merry England,
For the QUEEN and the freemen of England,"

was taken literally by the company, who stood up and responded by three as hearty huzzas as ever broke forth from an enthusiastic and patriotic assembly.
—*York Courant.*

NEWARK.—Mr. Dearle's Concert, under the patronage of Lady Charlotte Denison, Lady Harriet Lodge, Lady Bromley, and other ladies, took place at the Town Hall, on Friday evening, the 17th inst., and was attended by one of the most respectable audiences ever assembled in Newark. The vocal pieces which elicited most admiration were, Mrs. Knyvett's "Bonnie Prince Charlie;" a beautiful MS. song 'Farewell,' by Mr. Dearle, delightfully sung by Mr. Hobbs; 'She wore a wreath of roses,' by Mr. Machin, each of which received the honour of an encore; the glees, 'Blow, blow, thou Winter wind,' 'When winds breathe soft,' and a new glee by Mr. Dearle, entitled 'Hapless children of Streaming Lotha,' a very beautiful and scientific composition, which elicited great applause. The instrumental pieces which deserved to be more particularly mentioned were, the overture to 'Semiramide,' played with great precision; the beautiful Quartett in G minor for the pianoforte, violin, viola, and violoncello, by Mozart, and given in a delightful and effective manner by Messrs. Dearle, F. Dier, Robertson, and Dyer: and a solo of De Beriot, by Mr. F. Dyer, in a style of first-rate excellence; Haydn's Symphony No. 7, was also performed in fine style. Mr. Farmer, whose talent is so well known, led the band with great spirit and judgement. It must be a great source of gratification to Mr. Dearle to find that his first concert at Newark gave such general satisfaction and delight. We sincerely hope that he will often afford to Newark a similar treat.—*Nottingham and Newark Review.*

CHIT-CHAT FROM THE CONTINENT.

Reggio.—Our readers no doubt remember the amusing account which we gave, in one of our earlier numbers, (No. 12, vol. i. p. 186) of the musical honours paid by the good people of Bergamo to their favourite songstress and townswoman, Taccani. We have just received intelligence of a somewhat similar scene enacted on the occasion of the celebrated cantatrice Carolina Unger taking her farewell at the theatre at Reggio. She had played Rosina, in the 'Barbiere di Siviglia,' in 'Maria Stuarda,' and lastly in 'Norma,' which seems to have been her masterpiece, and to have worked up the spectators to the highest pitch of enthusiasm, and a little beyond it! for to quote the words of a journalist who describes the affair, "the enthusiasm exceeded the *non plus ultra*." A golden medal, struck in honour of her, bearing on one side her portrait, with the words "Carolina Unger," and, on the reverse, flowers and laurel encircling the legend "*Musicis molis summa, gestu major — Regii Lepidi nundinariis ludis scenicis amplificatis anno MDCCCXXXVII,*" was presented to her on the stage. At the close of the performance, was seen a view of Olympus. A Genius placed upon her head a silver crown, richly ornamented with leaves, &c. of gold; while wreaths of flowers, and copies of verses innumerable, were showered upon the stage. On leaving the theatre, she was accompanied home by bands of musicians and torchbearers, and her horses taken from her carriage, which was drawn by her admirers. On coming to her house, she found the garden illuminated, and in it a fairy temple exhibiting a transparency with the words "Viva Carolina Unger." Choruses were then sung under her window; and she who yearly draws so many tears

from the eyes of the Italians, was so touched as to be unable to refrain from weeping.

Leipsic.—The 45th number of the 'Allgemeine Musik-Zeitung,' contains an account of the fifth Subscription Concert, at which Miss Clara Novello made her first appearance before a Leipsic audience, as a singer in the scena and aria from Mozart's 'Clemenza di Tito,'—'Ecco il Punto o Vitellia.' "Her remarkably beautiful voice, good style, pure intonation, very perfect expression, and *à plomb*, especially at the termination of the phrases, which has so good an effect that too much attention cannot be paid to it, combined, with her very pleasing appearance and manners, to procure her very hearty and deserved applause; which was repeated after her singing Bellini's air 'Casta Diva,' from *Norma*. If her first performance appeared to us more successful than the second, it was so to our satisfaction; for from those to whom it is given to execute more purely and correctly the grand and the elaborate, rather than the merely showy productions of the art, may much be expected in their artistical career. Our best wishes, therefore, attend this songstress, who is engaged for six concerts."

Paris.—M. le Comte de Montalivet, Minister of the Interior, presided, on the 19th November, at the public distribution of the prizes annually given to the pupils of the Conservatoire. A very numerous auditory, composed in a great measure of musical people, assisted on this occasion, which was without doubt one of the most remarkable that this Royal Academy of Music has witnessed since its foundation. On the platform surrounding the president, were seen the Duc de Choiseul, chairman of the committee of management, and the members of that committee, M. Edmond-Blanc, (secretary to the minister) Cherubini, Berton, Paer, and Habenek. The proceedings commenced by a speech from the president, full of tact, and admirably calculated to excite the admiration of his hearers,—rich in promises for the future welfare of the institution, and for the realization of all those hopes which its most sanguine admirers have indulged in,—replete with graceful homages to the most admired masters of the musical art, it could scarcely fail to draw from its hearers the most rapturous applause; more especially since it announced that a pension had been awarded to the widow of Lesueur; and that in future ten pupils were to be selected from the most promising, for the purpose of being maintained at the expense of the Government, until enabled to support themselves by the exercise of their talents.

L'Académie des Beaux Arts have elected Caraffa as the successor of Lesueur, he having 25 votes, Onslow 7, Adolphe Adam 3, and Blangini 1. The election will be submitted to the king for his approval.

Musical Duel.—Strauss, the immortal Strauss, assisted by the orchestra which has accompanied him from Vienna, recently entered into a contest for supremacy with the no less illustrious Musard and his Parisian orchestra. La Salle Vivienne was the scene of this peaceful tournament, at whose close, the delighted public, instead of crowning one victor, placed wreaths of triumph on the brows of both. The applause was fairly divided between the combatants—France may still glory in her Musard—Austria in her Strauss. Musard may rejoice in the title of the Strauss of the quadrille; while Strauss may glory in being called the Musard of the waltz!

REVIEW.

A Catechism of Thorough-Bass and Harmony, with numerous examples, adapted to the capacity of young students. Second Edition. By J. Jousse. D'ALMAINE. "Thorough bass," says the late Mr. Jousse (page 1), "is to music what grammar is to language; it is the key to harmony and composition: no one can expect to attain a great proficiency who is unacquainted with this important branch." And yet it is surely singular that in an age remarkable for the progress and diffusion of musical knowledge, the study of thorough bass should be falling fast into disuse. But such is the fact. In truth, we are exceedingly sceptical as to the lofty claims here put forth in its favour. The analogy respecting grammar, although correct, is not a happy one, for we believe there are few who will maintain that a language cannot be acquired with fluency and correctness without storing the memory with dry definitions of its rules. To assert that a knowledge of harmony is only to be acquired through the medium of thorough bass, is to say that no one can understand Sebastian Bach who cannot figure all his chords, or comprehend Shakspeare's ideas who cannot parse his sentences. Let the reader take the case of Dussek, in every respect one of the greatest of modern composers, who never studied the rules of composition for half an hour in his life. Haydn's opinion of them is recorded in his notorious contempt for his own doctorial dignity. And again, as we have lately recorded of Mr. S. Wesley. In short, it may be averred that the greatest modern composers have generally looked on this method of study with more than indifference. Mr. Jousse's treatise contains as much as it is perhaps now-a-days necessary for a student to know. This is stated with brevity and conciseness. But the book contains many errors of the press. Thus the chord of the dissonant fourth (page 38), is figured wrong all the way up. In several instances false bass notes are printed (an important error) for examples; see pages 63 and 64, where the two A's should be C's. As, when we differ upon an important subject from our contemporaries, it is rather to invite discussion than to dogmatize upon the point in dispute, if any friend of Mr. Jousse should be willing to join issue with us on the question started above, our columns shall be freely open to him.

Flowers of Scottish Melody, dedicated to Her most Gracious Majesty Queen Victoria. Loudon's 'Bonnie Woods and Braes,' with Variations for Piano-forte, &c. by T. Valentine. J. BROWN, Glasgow; and D'ALMAINE and OTHERS, London.

'Jessie, the Flower of Dumblane,' Ditto. DITTO, DITTO.

These are written for very young players, small debutantes, to try their unfledged fingers upon. The passages are easy and showy, with the usual proportion of demi-semi-quavers in the last variation.

Melodie Sociali; composed by J. Hunter; dedicated to the Duchess of Northumberland. HAWES.

Nine out of ten of the new publications seem to rest their claims to attention solely on the patronage they can obtain from high quarters. Mr. Hunter's songs have their strong and their weak points. The melodies are sweet, though not very new (Nos. 2 and 3 are the best). But they are drawn out to far too great a length. He should curtail them of one half. Besides, his accompaniments, although exhibiting a good knowledge of harmony, are by no means free from affectation and pedantry. However, if her Grace of Northumberland approve, the author may "snap his fingers at every Aristarchus in the land."

Twelve Pieces, as Studies for the Pianoforte, composed and dedicated to his friend John Thomson, by J. T. Surenné, in 2 books, No. I. NOVELLO.

These studies are unquestionably among the most talented productions of the author that we remember to have met with. They are of the Cramer and Moscheles school, but written, nevertheless, with great freedom. The one in A flat (No. 2), is the best. The subject is truly beautiful, and its progression

skilful in the highest degree. The rest, although inferior, will afford much gratification to the classical amateur. As exercises, they are difficult, but not incompassable.

MISCELLANEOUS.

TEDIOUS SONGS.—A musician, in giving notice of an intended concert at Cleveland, Ohio, says, "A variety of other songs may be expected, too TEDIOUS to mention."

VIOLIN SOLOS.—The first mention of solo playing on the violin, in England, is in a newspaper called the 'Daily Courant,' where an advertisement appears to the following effect:—"On the 26th November, 1702, a concert will be given by Signor Saggioni, of Venice, at Hickford's dancing school, in which the famous Signor Gasparini, lately arrived from Rome, will play 'singly' on the violin."—*Times*.

INTERESTING ANECDOTE.—It is now some sixty years, since a society of amateurs, in an obscure town in France, refused admission to a youth, apprenticed to a goldsmith, and who practised the violin at his leisure hours. The mortified apprentice came to Paris, and, by the influence of his uncle, he obtained admission to a musical soirée, where the celebrated Garat was to sing. Garat said a few kind words to the youth, and began to hum and practice his *roulades* and cadences. Moved by a sudden inspiration, the young violinist immediately imitated and sang one of the *roulades*; and Garat, filled with astonishment, turned to the young singer, and thus addressed him: "My lad, put down your violin. From this moment I will be your master. I will give you six months' teaching; we will then sing together." It was not at the end of six, but at the end of three months, that this youth was enabled to sing with his teacher. The most enthusiastic applause greeted the master and his pupil—now become the rival of his master!—The goldsmith's apprentice, disdained and rejected by the provincial orchestra—this obscure violinist, who with difficulty procured an engagement at twenty sous a night—this little wretch—was MARTIN, the great singer, the great actor, the professor at the Conservatoire, and whose loss is regretted by all France.

Thalberg will make his first public appearance in Dublin, on the 12th instant; he intends also to visit Cork, Belfast, Edinburgh, Glasgow, &c.

ANCIENT CONCERTS.—A correspondent remarks, that Mr. Lablache, in his account of music in England, which appeared in our last number, was in error, when he stated that the number of subscribers to the Ancient Concerts amounted last year to *twelve hundred*; the greatest number of subscribers, since the establishment of the concerts in 1776, was in the year 1805, when it amounted to seven hundred and thirty-five.

ST. MARY'S CHAPEL, CHELSEA.—On Sunday last, the 26th instant, being the annual day for a collection in aid of the schools attached to this chapel, a pontifical high mass was sung by the Catholic bishop. On which occasion was performed, for the first time, a mass in D, composed by the organist, Mr. J. Warren. The principal singers were, Miss Beer, Miss Pickersgill, a pupil of Mrs. Hunt's, Mr. Farrier, from the Spanish Chapel (by the kind permission of Mr. Bellamy), and Collet Dobson, assisted by the choir and a chorus; the whole under the direction of the composer. Miss Beer sang the 'Qui tollis,' as well as the 'Et incarnatus,' in a manner that showed she was no novice in the art of singing. Miss Beer possesses much taste and feeling, and her voice is powerful enough to fill a theatre. Miss Pickersgill sang most charmingly the 'Benedictus,' which is an alto solo. Mr. Farrier, who we are informed has been under the tuition of Rubini, did justice to the 'Non Nobis,' and sang with much truth. Collet Dobson acquitted himself admirably; upon the whole, the mass went off well. The chapel was crammed to excess, and a collection of near a hundred pounds was made.

'Joan of Arc,' at Drury-lane; 'L'Inganno Felice,' and 'Il Campanello,' at the Opera Buffa, came out last night. Particulars next week.

LINES, written after hearing Handel's 'Dettingen Te Deum' performed by the Sacred Harmonic Society, at Exeter Hall, Nov. 14th, 1837.

As the whirlwind of praise which the seraphim raise,
Swells majestic the burst of those echoing lays;
Time and place lose their hold, as enchanted we hear,
And ascend with the song in its boundless career.

As we listen, our spirits abstractedly stray,
And the dark lines of earth seem fast melting away,
Bright visions transport us, while confess'd to the eye,
Stands the choir of immortals resplendently by.

The mind revels in greatness, for, far, far away,
East, west, north, and south, in perspective array,
Saints, angels, confessors, and cherubim bright,
Fill with dazzling battalions those regions of light.

While the voices of millions of millions arise,
In loud thunders of melody rich to the skies:
Bewildered and awed by the vast ocean of song,
The soul floats on its billows resistless along.

Such dreams flit before us, and pure brilliancy shed,
O'er the dark maze of life we distractedly tread,—
For a moment cheat earth of its cares, while on high,
With immortals we mix, in the paths of the sky.

Chelsea, November 23rd, 1837.

W. W.

NOTICES TO CORRESPONDENTS.

C SHARP shall have a communication from us.

O——s will accept our thanks for his contribution. As, however, we are unacquainted with the work noticed, or personally with our correspondent, we prefer his article appearing in the shape he proposes.

"A YOUNG AMATEUR" (we suspect him to be an old *young* professor) shall have the "fair dealing" he requires.

ERRATA.

In leading article of last Number, at p. 163, line 43, for "brightly-wrought," read "highly-wrought;" p. 164, line 48, for "subtle," read "gentle;" p. 165, line 11, for "conduct," read "treatment."

In the quotation from Dibdin's song, page 175, in our last Number, read "Do *Mary*, marry John;" and "Don't *Mary*, marry John."

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

Calcott's (W. H.) Sacred Airs for one Performer, with Flute and Violoncello Accompt. Book 2 LONSDALE

— Favourite Airs from Operas by Mercadante and Donizetti, arranged as Duets, with Flute Accompt.DITTO

Field's Le retour de Vienne.....OLLIVIER

Hummel's La belle MarieDITTO

Le Bouquet, a Set of Waltzes by J. L. HattonJEFFERTS

Musard's 79th Set of Quadrilles, entitled L'Etoile.....BOOSEY

Spencer's Elements of Practical Music, 3rd EditionCOCKS

The happy valley, arranged by Holmes.....MONRO

Tolbecque's Quadrilles. Zampa, Piano Solos, 2 SetsCOCKS

Valse and Galopade à la Vienne, by E. Hamel.....EWE

VOCAL.

A Round for 3 Voices, words by Dr. Watts, music by C. C. SpencerNOVELLO

Blow, blow, thou winter wind. Glee, 4 voices, Stevens. New Edit. with Piano-forte Accompt. LONSDALE

Oh, forgive! Duet for 2 Voices OLLIVIER

The grand sheer-off, or curtailment at head-quarters. Comic Song.....CHAFFELL

The thornless rose. Ballad, B. Lütgen.....WARNE

.....WARNE

MISCELLANEOUS.

Fantasia for the Harp, on the favourite subjects in the Postillon, by LabarteCHAFFELL

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